

SAN FRANCISCO ART INSTITUTE
1973-1974



COLLEGE OF THE SAN FRANCISCO ART INSTITUTE

**OFFERING THE BACHELOR OF FINE ARTS
AND THE MASTER OF FINE ARTS DEGREES
IN FILMMAKING, PAINTING, PHOTOGRAPHY,
PRINTMAKING, AND SCULPTURE/CERAMICS**

1973-1974

**Affiliated with the University of California
Accredited by the Western Association of Schools and Colleges
and the National Association of Schools of Art
Founded in 1874**

**Member of the Union of Independent Colleges of Art
and the Association of Independent California Colleges and Universities**

**800 CHESTNUT STREET
SAN FRANCISCO, CALIFORNIA 94133
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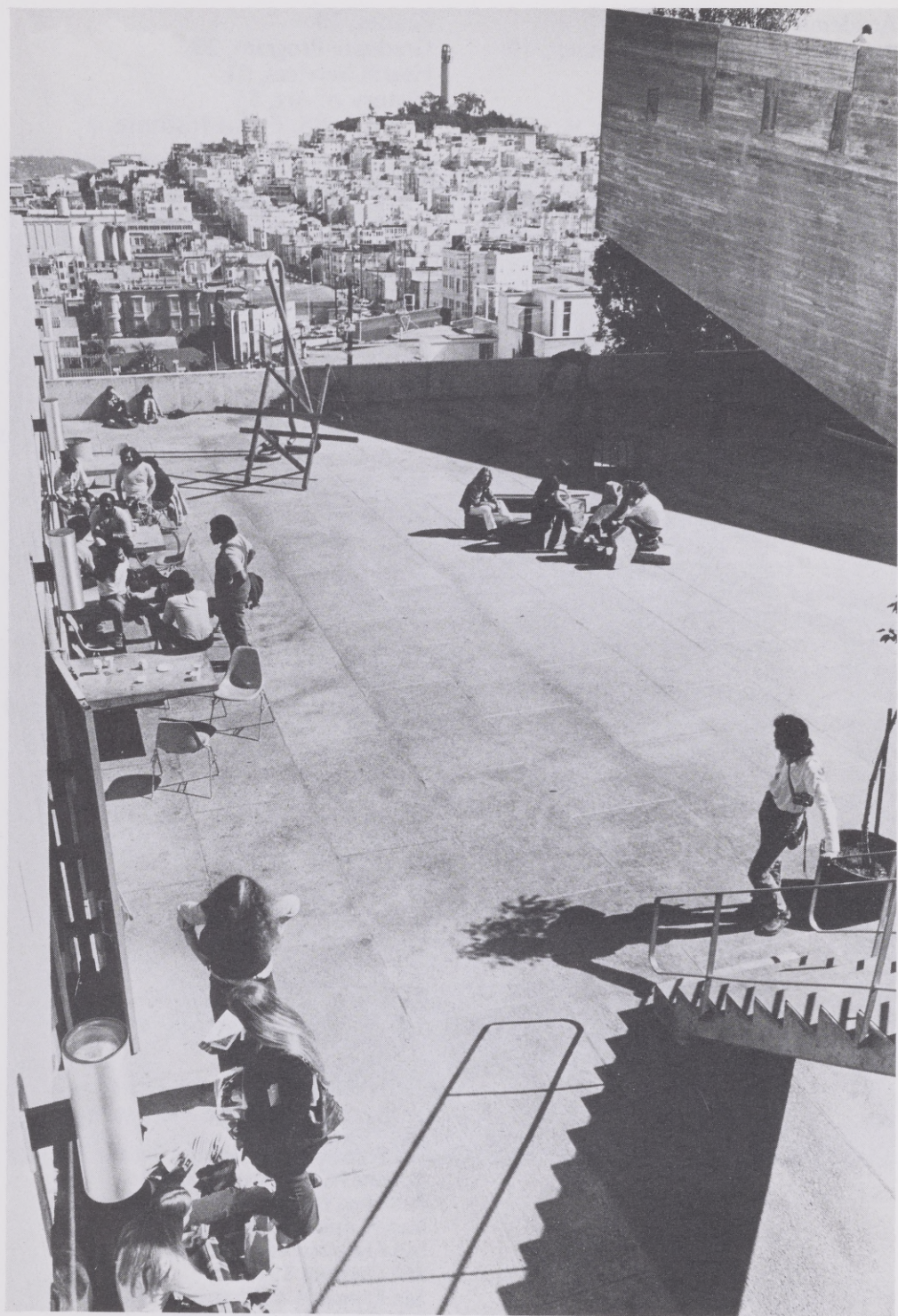
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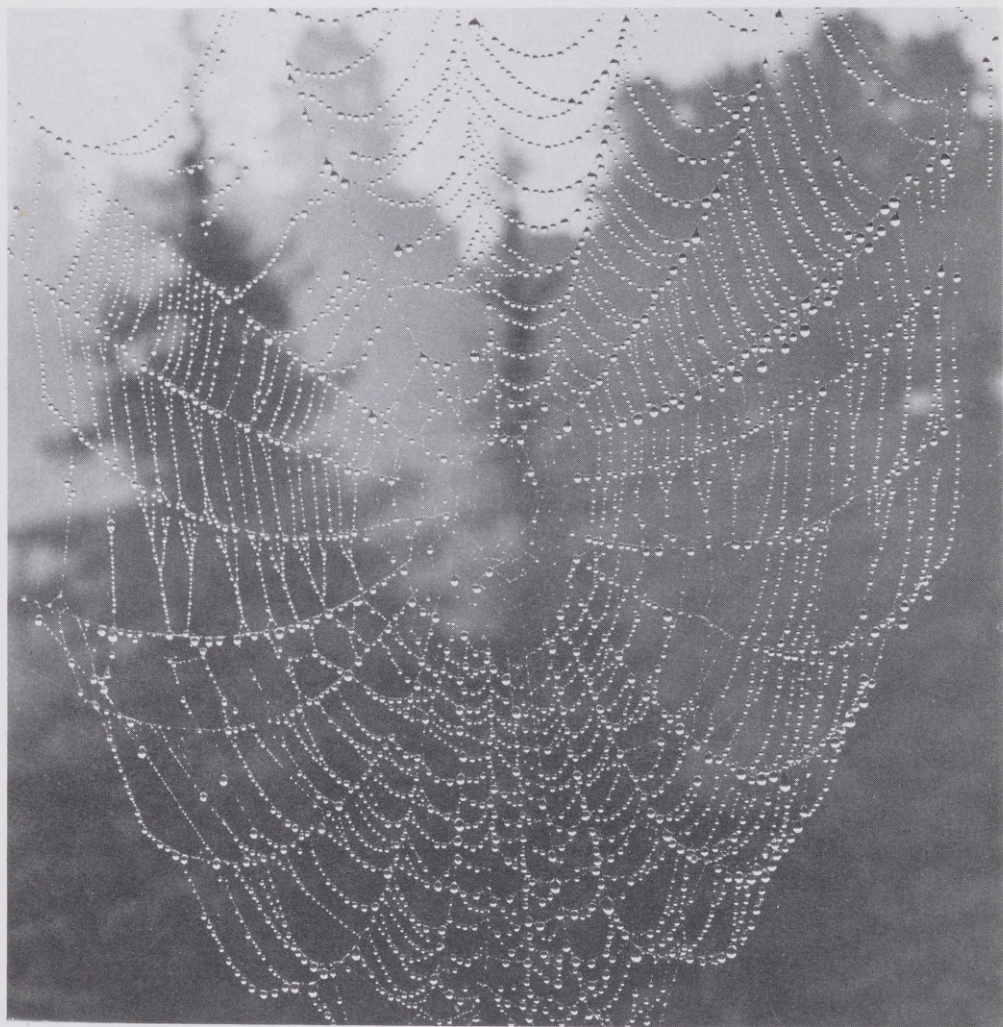
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The San Francisco Art Institute maintains a membership program for parents, friends and alumni who have a continuing interest in the Institute and want to participate in the varied events sponsored by it. Additional information and an application for membership can be obtained by writing the Membership Secretary at the College.



Photograph by Pirkle Jones

HISTORY

The San Francisco Art Institute was established by a group of artists and writers in 1871 as the San Francisco Art Association with a dual goal of exhibition and education. In 1874 the Association founded a school of art and design which was the nucleus of the present college. After twenty years in rented quarters, the Association was given the turreted Nob Hill mansion of Mark Hopkins, where it maintained its school and gallery as the Mark Hopkins Institute of Art. Later the school was renamed the California School of Fine Arts and in 1926 moved into its present building on Russian Hill. In 1960 the Art Association and the College were combined under one name—the San Francisco Art Institute. In 1969 the Institute added to the original

1926 building, new facilities, designed by Paffard Keatinge Clay.

In each period of its history, the San Francisco Art Institute has been shaped by leading artists of the time. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Gotardo Piazzoni, Diego Rivera, Ralph Stackpole and Maurice Sterne were influential in developing the Institute. After World War II, Clyfford Still, Mark Rothko and David Park taught in the fine arts; Ansel Adams, Edward Weston and Minor White in photography. In recent years, Nathan Oliveira, Richard Diebenkorn, Frank Lobdell, Stanley William Hayter, William Wiley, Robert Hudson and Bruce Nauman as well as other prominent artists have taught at the College.

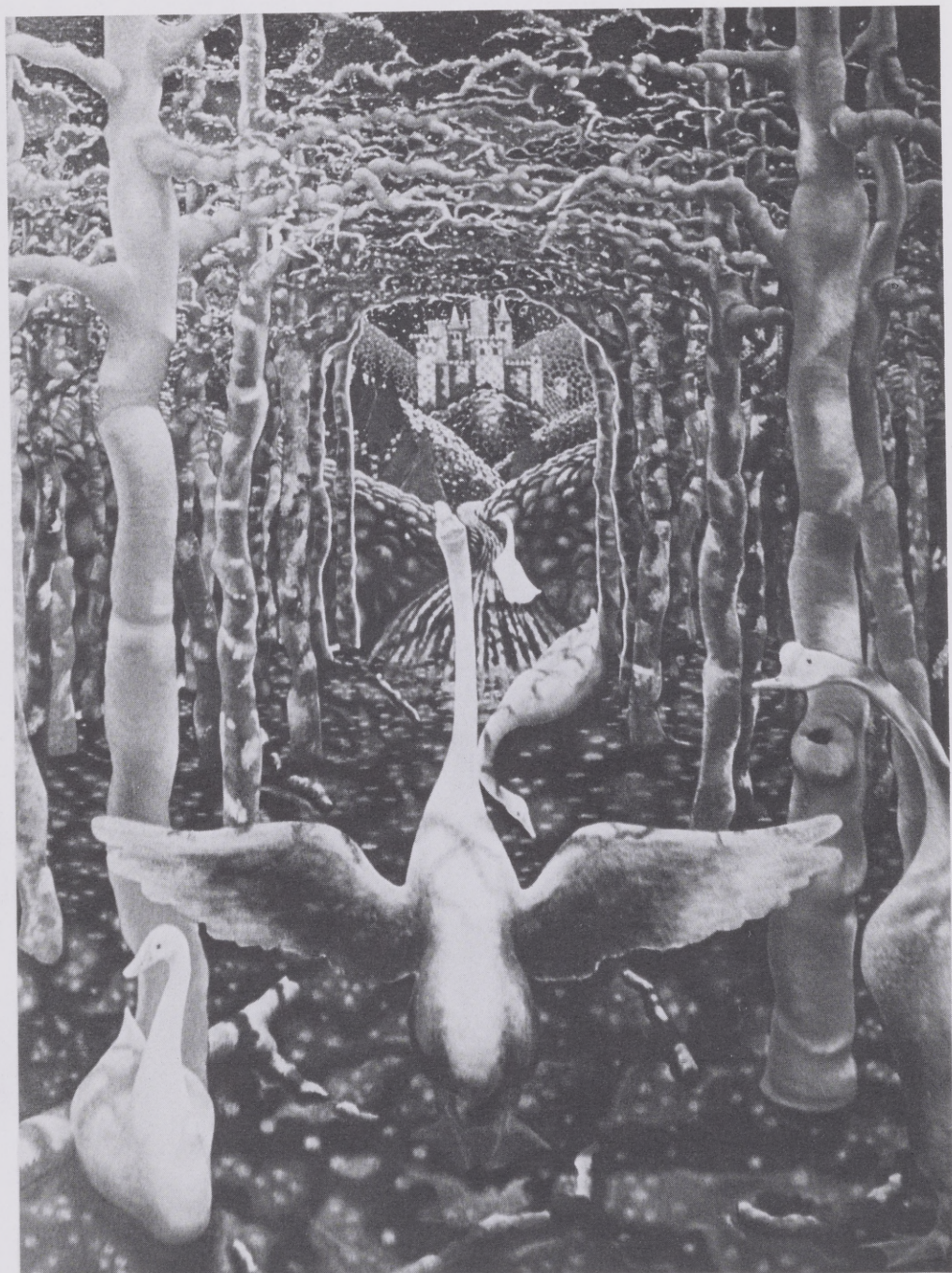
PURPOSE

The College of the San Francisco Art Institute is an art school. It teaches the fine arts only, regarding painting, drawing, sculpture and ceramics, printmaking, photography and film as fine arts when the worker in these media has placed primary emphasis on the expressiveness of the completed object, on his own individual freedom in making it and on his personal responsibility for its final, artistic result. Because the emphasis is placed upon the individual, his need and his responsibility, the student is usually asked only to paint, to photograph, to make sculpture, prints or films. How and what are mostly problems for his choice, his initiative. Usually, only the simplest techniques will be taught, in the form of direct assignments. The rest of art will be learned like tight-rope walking, by the experience of trying one's own balance, one's own way in a complex, rich and confusing milieu of working artist teachers and students. Seemingly the most free and most easy of tasks, this discovery of a path quickly becomes the most demanding and most difficult. The student soon finds that only rigorous self-discipline will carry him

through. The routine of classes helps, as does clinging to the simple fact of the need to make work, to show it to fellow students and to faculty, and to seek responses both naive and experienced.

The faculty role in all this is complex and subtle. Perhaps the painting faculty has said it best—"Basic to the student's growth is association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development. The relation of the artist-teacher to the student precludes the possibility of specific course descriptions, and the instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student."

The faculty role is subtle, the student role is difficult. Together they make the College a chaotic, challenging, rewarding world of artistic adventure.



Painting by Steven Dean Rogers

(Photographed by Rita Mandelman)

UNDERGRADUATE ADMISSIONS

1. **Who May Enter.** Experience has shown that students who enter the College directly from high school are less likely to persist in college due to immaturity, uncertainty of direction, lack of experience with other possible studies, and lack of motivation and self-discipline. Conversely, students who transfer from another college, or who enter following a year or more of work, military, etc., students who choose art as a work after having already experienced other possibilities and are thus more knowledgeable and mature in their choice, have proven again and again to be ready to undertake the course of study at the College with a high possibility of success. Therefore, the preliminary requirement for entrance for undergraduate students to the Institute is at least one year of life-experience beyond high school graduation. There are certain natural exceptions to this requirement: they are specified in paragraph 7C of the ADMISSIONS section.

2. **Admission Without a High School Diploma.** Students without a high school diploma may be admitted if they:

a. Are over twenty-one years of age, or

b. Have achieved scores on College Entrance Examinations or on General Education Development tests which indicate ability to do satisfactory college-level work.

3. **How Qualified Students Apply for Undergraduate Study.** Applicants for admission to full-time study (either degree or special) at the College, must file with the Registrar the application in this catalog, including a letter describing at least one year of recent life-experience beyond high school graduation, including college work, work, travel, military service or whatever, transcripts, and a Parent's Confidential Statement or Student's Financial Statement. Portfolios are not required and will not be accepted.

4. **Transcripts.** The applicants must ask the high school of graduation and each college or university attended to send official and complete transcripts to the Registrar. All transcripts filed with the Registrar become the property of the College and will not be returned to the applicant.

5. **Parent's Confidential Statement or Student's Financial Statement** must be processed through the College Scholarship Service and be on file at the Institute before the application will be considered complete. PCS or SFS forms are available from the Financial Aid Office.

6. **Application Deadline.** To qualify for preferential consideration, applications must be completed by May 1 for Fall 1973 and August 1 for Spring 1974. Applications will not be considered unless the applicant has filed his completed application with the applications fee, and all transcripts have been received by the Registrar. Applications received after these deadlines will be considered on a rolling basis as long as there are openings in the requested major areas.

7. **How Students Are Selected.** The personal characteristics of self-reliance, personal motivation and decision are prerequisite to the successful student at the Institute, but no valid or reliable examination for these qualities has ever been devised. Although "talent" may exist and may be essential to the successful student at the Institute, no satisfactory test for it has ever been devised. Furthermore, unless accompanied by self-reliance and personal motivation, talent never produced any art. Thus, there are no practical, reliable, valid tests for the personal qualities needed for success at the Institute; no test, that is, which can be reasonably required of applicants. Therefore, the primary selection of applicants for admission to the College is not made on qualitative grounds.



Photograph by Jack Fulton

UNDERGRADUATE ADMISSIONS

a. There will be an initial, Preview Selection by the Admissions Committee made upon the basis of information contained in the application and transcripts.

b. The Basic Selection among all applicants will be made on a mathematically random basis until all openings are filled, and the applicants have been notified of their acceptance or rejection. The option of appeal for those rejected in the Basic Selection is provided for any applicant who may feel that he has a special contribution to make to, or a special need for, the life of the school.

c. The Option of Appeal provides a subsequent opportunity to request admission for those who do not qualify under the regular provisions (see ADMISSIONS, paragraph 1 above), or who have been rejected in the basic selection. These applicants may request a personal interview and/or present their portfolios to the Admissions Committee for special consideration. The Admissions Committee will meet for one week in early July and mid-November to interview applicants and/or to review portfolios. Contact the Registrar for further details (see Academic Calendar for dates.)

The Admissions Committee will consist of one faculty member and one student from each studio department of the College.

d. Students who were not selected in the random selection, and who may not wish to appeal, will be given the opportunity within 30 days after the date of their original notification of rejection to reapply for the semester following the semester for which they originally applied. Students who reapply under such circumstances will be given preferential consideration.

e. A student who is admitted to the College for a given semester, but who does not register, will have his admission canceled. It will be necessary, in such cases, to reapply for admission to the College if the student wishes to enter at a later date.

8. **The Probationary Year.** Although it may be impossible reliably to predict motivation, talent and achievement before a prospective student enters the College, his work during the first year gives some strong basis for predicting the likelihood of his satisfactory progress in later years. Therefore, each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College.

9. **A Full-Time student enrolling for 4 courses or more** follows the above stated application procedure.

10. **A Part-Time student enrolling for 2 or more courses** must follow the full-time undergraduate application procedure including the filing of transcripts.

11. **A Part-Time student enrolling for 1 course** does not make formal application for admission nor pay an application fee.

12. **An Audit student** may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be over 18 years of age. Auditors need not file transcripts nor make application for admission.

13. **Registration Priority.** Registration priority for enrollment in all classes is given to full-time credit students, part-time credit students enrolling for two or three courses, part-time credit students enrolling for one course, and auditors, in that order.

14. **Requirements for admission** are subject to change as conditions demand.

15. **Foreign Students.** Applicants must meet the same standards required of domestic applicants.

16. **Foreign Students.** The College is



UNDERGRADUATE ADMISSIONS

approved by the Immigration and Naturalization Service as a place of study for non-immigrant alien students (File Number S.F.R. 214 632, April 1954). Foreign students seeking admission to the College must observe the following regulations.

a. Applications for enrollment must follow the provisions for admission to full-time study.

b. The applicant must prove adequate financing for the proposed period of study.

c. The applicant must take the English Proficiency Examination. Information is available from United States Embassies.

d. The applicant must secure a sponsor who is a United States Citizen and must comply with all other government regulations of his home country and the United States.

17. **Veterans.** The College of the San Francisco Art Institute is approved for study under Public Laws 634, 894, and the new G.I. Bill, Public Law 90-77; and is also approved by the California Department of Veterans Affairs.

Veterans enrolling under California state law must supply evidence of authority before registration.

Veterans enrolling under Public Laws 16, 634, 894 and 89-358 must present their certificates of eligibility at registration time. Those transferring from another school must file their "Change of place of training" form with the V.A. before registration.

Undergraduate students carrying at least 4 courses a semester for credit and graduate students carrying at least 3 courses a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

18. **Evening and Saturday School.** The College offers evening and Saturday day classes in the fine arts for beginning, intermediate and advanced students. A bulletin of all evening and Saturday classes may be obtained from the Registrar.

19. **Summer Session.** The College offers three four-week summer sessions. A student may enroll for all three sessions in order to achieve credit equal to one regular semester. A bulletin of summer classes and additional information may be obtained from the Registrar.



The BFA and MFA degree from the College is a symbol of a certain degree of knowledge, experience and achievement on the part of the student in his chosen field of the fine arts. Although it is "only a piece of paper," it is the piece of paper which signifies levels of proficiency and aspiration in art that are among the highest in the contemporary world—it means that, without especial regard to fashion, the student has proven himself capable of creating artistically significant objects, emblematic of both his own life and the life of man.

The Institute recognizes that the pursuit of academic degrees is not necessarily parallel to the pursuit of artistic growth, and that the student may wish to participate in the life of the College without regard to the seeking of a degree. For this reason, non-degree students planning to carry 2 or more courses of work are given the same registration privileges as full-time degree students (see ADMISSIONS, especially paragraphs 7 and 10).

BACHELOR OF FINE ARTS DEGREE

What the BFA Degree Program Is:

1. **Majors.** The College offers four-year degree programs with majors in film-making, painting, photography, print-making and sculpture/ceramics. The BFA degree program consists of a pattern of undergraduate courses including not less than one course each semester in the student's major and in World Studies, plus one or two additional studio courses in any field offered by the College, for a total of four courses per semester for eight semesters, or thirty-two courses in four years. The pattern of courses in the major is determined by the department faculty, and is described in the appropriate section of this catalog.

2. **At the time of application, and thereafter at the time of registration,**

degree students declare their major fields of interest. For entering students, the Registrar prepares a program of courses patterned according to the curriculum for the declared major field of interest as outlined by the department faculty and listed in this catalog. Continuing students choose their own courses in relation to the curriculum listed in the catalog.

3. **The Studio Courses.** The life of the studio is basic to the life of the College. All of the procedures, regulations, accomplishments and hopes of the College have their roots in the studio. The studio is a place of artistic work, and so the student's academic life is planned around the needs of that work. The length of class periods (all morning, afternoon or evening), their frequency, their continuity and flexibility are all designed to simplify, clarify, and individualize the studio experience.

4. **Each studio course meets two periods per week for full academic credit of "one course."** At least half of this time will be "instruction period," with the faculty member present; other scheduled meetings will be "studio periods" for the independent work that is part of the ongoing activity of the artist. The regular, full-time degree course provides for three studio courses each semester, with one course in the major, two electives either outside the major, or added to it.

5. **A Semester of Independent Study for Undergraduates.** Outstanding upper-division students may propose a special project of a semester's length to be carried out in the form of independent study away from the school. Such projects will be subject to the approval of the Dean of Students, the faculty of the student's major department, and the Director of the College.

6. **The World Studies Program.** Enrollment in the World Studies program is required of all students in the BFA program.



7. The World Studies Requirements for Entering Students. All entering students who are at the beginning levels of their respective majors are required to take Interdepartmental Seminar I, which is a series of orientation experiences to the College, the art life of the San Francisco Bay Area, and the unique artistic interests of entering students. The seminars are taught jointly by members of the studio and World Studies faculties, who are encouraged to pursue their special interests and insights with the students. Entering students who are already beyond the beginning level of their respective majors may go directly into the World Studies program for continuing students.

8. The World Studies Program for Continuing Students. Continuing students may take the World Studies courses in any order dictated by the development of their own interests, provided that they fulfill the minimum requirements as described in the World Studies Department section of the catalog.

9. Studio Seminars. Intermediate and Advanced students may elect a studio seminar offered by the Interdepartmental Program instead of the studio elective course as part of the regular, undergraduate degree curriculum.

10. Requirements for the Bachelor of Fine Arts Degree. A Student who wishes to qualify for the BFA degree must complete his final year at the College as a full-time student with a minimum of 8 courses, he must file a Petition for Graduation with the Dean of Students at the beginning of his final semester at the College and he must satisfy the requirements in any one major field, in World Studies, and complete sufficient additional studio courses to make a total of all courses of not less than 32. The faculty in any studio department may choose to confer the BFA degree upon a student at any time after the completion of the first three years of requirements for the major.

TRANSFER STUDENTS

11. Transfer Units. Transfer units from accredited institutions of higher learning will be credited toward the undergraduate degree insofar as courses and content relate to the BFA degree curriculum. Only courses passed or grades of "C" or higher will be accepted. Evaluation of transfer units from non-accredited institutions of learning will be provided on a tentative basis only; final credit will be determined on the basis of a faculty review after the student completes at least one semester at the College. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Registrar for evaluation.

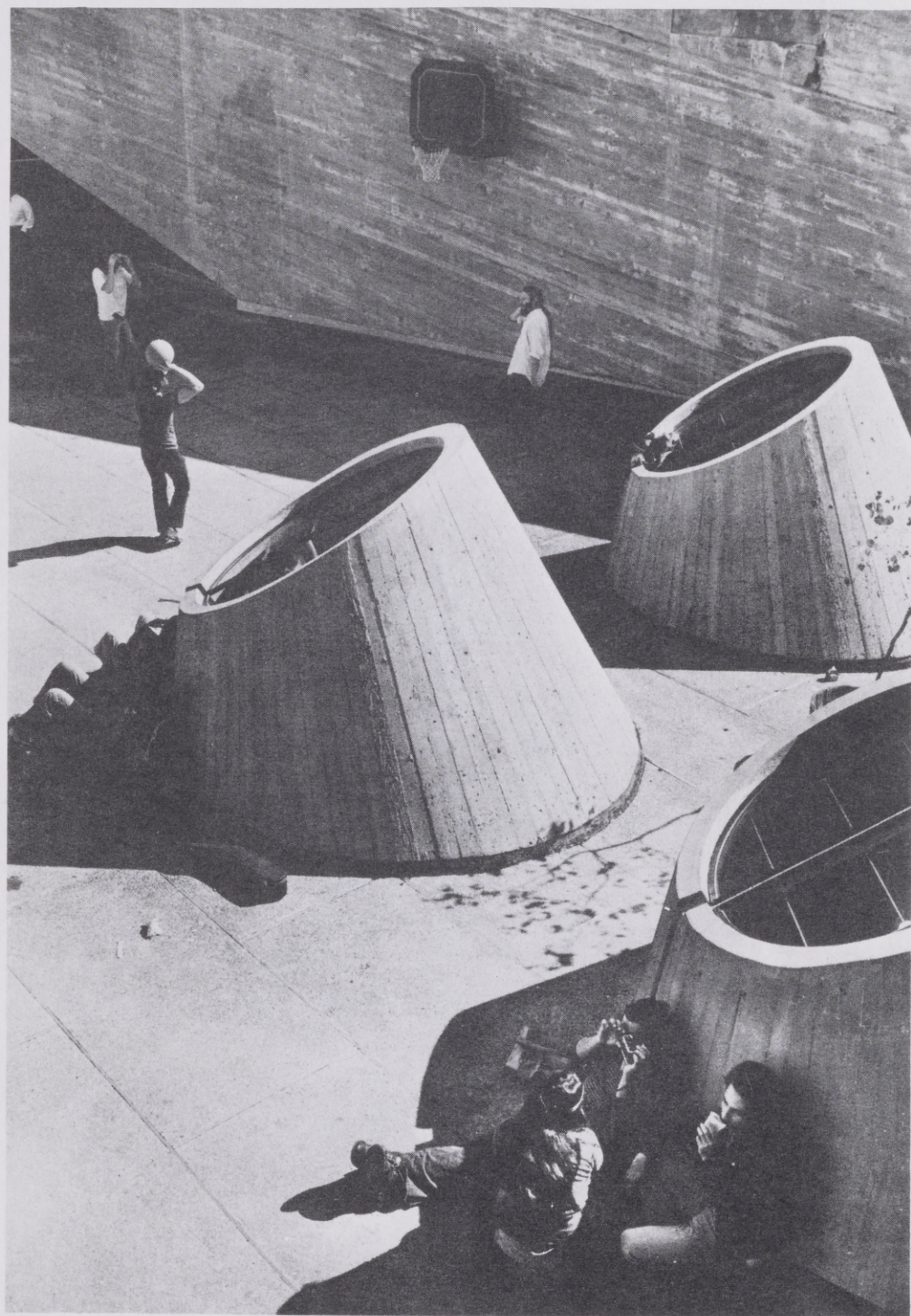
12. Enrollment. Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. They must complete at least 6 of the required courses in their majors at the San Francisco Art Institute.

13. English Classification Test. Entering students without college transfer credits for English Composition are required to take an English Classification test.

14. World Studies Requirements. Transfer students from accredited institutions of higher learning will be required to take at least two courses of World Studies. This requirement will be waived for students already holding a BA degree in the humanities.

MASTER OF FINE ARTS DEGREE

Information about the graduate program, including admissions, course requirements and tuition information, will be found on pages 29 & 31.



GENERAL ACADEMIC INFORMATION

1. **The Academic Year** includes two fifteen-week semesters and three four-week summer sessions. The normal academic load for undergraduate students is 4 courses per semester divided among three studio courses and one World Studies course. Students may elect an additional course in a semester. The normal graduate load is 3 courses per semester.

2. **Course Credit.** Full courses are equivalent to 4 semester-hours credit each. A credit hour is based on the following amount of work done each week of the semester: (a) One lecture hour plus two hours of assigned outside work, or (b) three hours of studio work, or (c) three hours of required outside work done by special arrangement with the department. Certain studios in each subject are open on a workshop basis, other than class periods.

3. **Grades.** Final grades will be issued to students following the end of each semester or summer session. The following grading system is used: Honors, Pass, No Credit, Withdrawal. Honors is the equivalent of A plus, Pass is the equivalent of letter grades from A through C minus; No Credit is the equivalent of D plus through F. If incomplete work is not made up within the first six weeks of the following semester, a No Credit grade is given.

4. **Academic Probation and Dismissal.** Each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College. All students must receive credit for a minimum of one-half of all courses attempted each semester or be placed on scholastic probation. Students who do not receive credit for a minimum of one-half of all courses attempted during two consecutive semesters will be dismissed.

5. **Class Size.** Control is maintained over class size in order to ensure maximum educational effectiveness. Func-

tional class sizes are established for each course, dependent upon the studio size, equipment, and number of contact hours with the faculty.

6. **Undergraduate courses** are not numbered. Studio programs and independent study are numbered 198 and 199 respectively. Graduate courses are numbered from 200.

7. **The College** reserves the right to withdraw or change any course listed, to change instructors, to amend degree requirements, and to modify or establish any fees as may be required.

8. **Credit by Examination.** A currently enrolled student may receive a waiver for an undergraduate subject or subjects in which he is especially well-qualified by experience or private instruction, but such course exemption does not apply toward course credit requirements for the Bachelor of Fine Arts degree. Petition for examination may be made at the Dean's Office.

9. **Attendance** is the student's responsibility and will be a factor in the determination of final grades. The student is expected to inform his instructors of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped officially.

10. **Change of Major.** Students desiring to change majors must do so officially with the Registrar. Graduate students must consult their Graduate Program Chairman.

11. **Change of Program and Withdrawal.** Students may not exchange one course for another, drop a course, or make any other change in program without consulting an advisor and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester.



GENERAL ACADEMIC INFORMATION

12. Withdrawal from a Class. A student may drop a course without penalty at any time during the semester. However, after the first four weeks of the semester, the student who wishes to drop a course must receive special permission from the Dean.

13. Withdrawal from the College. A student contemplating withdrawal from the College because of personal or academic problems should first consult the Dean of Students. Withdrawal is not official until all established procedures have been completed with the

Dean of Students, the Registrar and the Cashier.

14. Leave of Absence. A student planning to discontinue his studies at the College for a temporary period must make a written request to the Dean of Students for a Leave of Absence.

15. Dismissal. A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student body and the College. A dismissed student may petition the Dean of Students for readmission.

GENERAL SERVICES

Housing. The College has arranged that its students who need dormitory facilities may stay at Lone Mountain College. For information, write to the Director of Housing, Lone Mountain College, 2800 Turk Street, San Francisco, Ca. 94118.

Student Employment. Students interested in employment should contact the Financial Aid Officer following formal registration.

Student Exhibitions. The Diego Rivera Gallery on campus is used for student and faculty exhibitions, and a large exhibition of student work follows Commencement each year, as well as occasional exhibitions at other institutions. The College reserves the privilege of temporarily retaining student work for exhibition, and also the right to reproduce and publish such work. This work may not be removed without proper authorization.

Library. The Institute's Anne Bremer Memorial Library contains over 20,000 books, half of which are devoted to the fine arts, half to the humanities and sciences. The library also has a collection of reproductions, slides and periodicals on art and general subjects.

Health Services. Full-time students may

participate in the Kaiser Foundation Hospital Plan. Students must register for the plan by September 25th of the Fall semester and January 25th for the Spring semester. The fee schedule may be obtained from the Administrative Secretary.

Cafeteria. There is a cafeteria open for breakfast and lunch Monday through Friday on campus.

Supplies. Supplies and text books may be purchased at substantial savings from the College store.

Lockers. Lockers are provided free of charge. All locker contents and student work must be removed by the last day of studio classes, any remaining will be destroyed. The College exercises reasonable care to protect all student property; however, it does not assume responsibility for loss or damage to student work, locker contents or other personal property.

Studio areas. The College facilities are open to students on a 24-hour, seven day a week basis. However, access to the studio areas is by ID card only after 6:00 PM Monday through Friday, and after 4:00 PM on Saturday and Sunday. ID cards are available at time of registration. There is a 50 cent fee.



FINANCIAL AID

Federal Guaranteed Loans are available to entering students; \$100,000 in tuition grants is available to continuing students; up to seventy full tuition waivers are available to Third World Students.

Student employment opportunities are handled through the Financial Aid Officer. The Dean maintains listings of work available both on and off campus.

Federal Guaranteed Loans. Because each state has different requirements for students who plan to apply for such loans, students should request information from their home state department of education or from their local bank. California residents may obtain information and application forms from the Financial Aid Office at the Institute. Students should obtain information and begin the application process for Federal Guaranteed Loans at least two months before registration.

Tuition Waivers are available to entering Third World students. They may be renewed each semester until the time of graduation. Each applicant will be interviewed by the Minority Studies Committee, which will make awards on the basis of outstanding promise and need. The committee will review a representative sample of work (portfolio) and will review the applicant's financial needs. See Academic Calendar for interview dates.

Tuition Grants are available to continuing students only. Up to \$100,000 of these grants is awarded annually in April. See Calendar for dates of application. Each applicant will be reviewed by the Scholarship Committee in his major department which will make awards on the basis of outstanding promise and need. Graduate applicants who are making application for financial aid must complete both the institutional application for aid and either the Parent's Confidential Statement or the Student's Financial Statement. In

order to be considered for aid, the Parent's Confidential Statement must be processed through the College Scholarship Service and be on file at the Institute.

Only undergraduates planning to carry a minimum of 4 courses and graduate students carrying 3 or more courses will be considered for financial aid.

Tuition grants include the following memorial scholarships, as well as many additional grants awarded from other Institute sources:

Agnes Brandenstein Memorial Scholarship. Awarded for advanced study in ceramics: applicants must have had previous training or work in ceramics.

Ellen Hart Bransten Memorial Scholarship. Full tuition for a fourth-year student of exceptional promise in painting or printmaking.

Ron Davis Scholarship. Tuition and supplies for a painting student.

Hector Escobosa Scholarship. Full tuition granted to one upper-division student in painting.

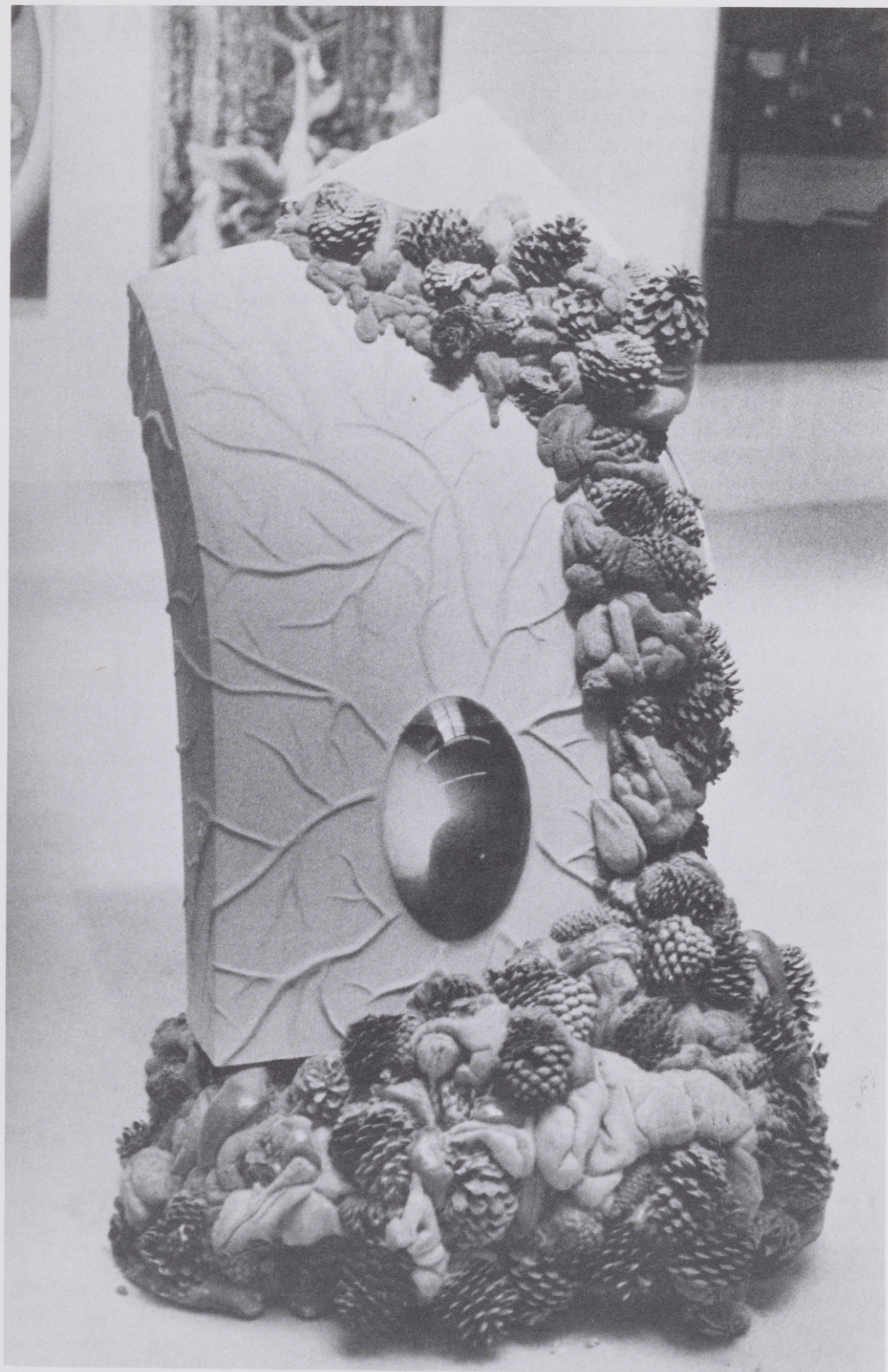
Sine Hahn Scholarship Fund. Full tuition granted for study in oil painting.

Edward Wilson Coles Art Scholarship Fund. Full tuition granted for one student in painting or sculpture.

Six General Scholarships. Offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg, and Virgil Williams.

OTHER FINANCIAL AIDS

Studio Assistantships in Sculpture, Photography, Filmmaking and Printmaking. A studio assistant program has been established so that students may work directly for their department, assisting in maintaining all aspects of the



Sculpture by Jim Coates

(Photographed by Rita Mandelman)

FINANCIAL AID

studio and helping students in the use of the facilities. Specific arrangements vary from department to department, and further information must be obtained from the chairman of the specific department following registration.

Teaching Assistantships. A program of teaching assistantships has been established in each graduate department. The exact arrangements vary from department to department, but all second, third and fourth semester graduate students are eligible for either Teaching Assistant or Departmental Service positions for which they receive a \$200 reduction in tuition per

semester. This reduction will apply only to students who are registered for the full program including the seminar. The College reserves the right to make changes in the specific amounts of individual awards under special circumstances, to review student performance at the end of the Fall semester before continuing an award for the Spring semester, and to award only a part or none of the funds shown should the quality of the work submitted be insufficient. Tuition grants and tuition waivers do not include the two \$10 surcharges for which all students carrying 3 or more courses are responsible (see Tuition and Fees, paragraph 6.)

TUITION & FEES

The College of the San Francisco Art Institute is an independent art school. Although it is affiliated with the University of California through a deed of trust placed upon the real property of the Institute in the original bequest of the Mark Hopkins property in 1893, it receives no state or other public assistance for its educational program. As an institution centered upon the teaching and creation of the fine arts, the College has a unique position among art schools in America; almost alone among these schools, its purpose is to assist the student in transcending a literal, material function in society so that he may reach some spiritual, personally expressive mode of life and art. This choice of a field of education without direct, commonly accepted economic benefits to the society at large means that the educational work of the College must be largely self-supporting. The Institute welcomes gifts, grants and bequests; it receives continuing support from patrons, alumni and parents of students through a membership program; it has a small endowment for

the underwriting of scholarships, library acquisitions and general operations; but the major portion of its income, and thus the underwriting of its expenses, comes from student tuition fees.

1. Application Fee—\$20. This fee must accompany all applications for the Bachelor of Fine Arts or Master of Fine Arts programs, and all students intending to carry 2 or more courses. It does not apply to tuition and is not refundable.

2. If application requires the shipping of a portfolio by mail, a \$15 handling fee must accompany the portfolio or it will not be returned.

3. Tuition Deposit—\$150. Entering students must submit \$150 tuition deposit upon being notified of their acceptance. This deposit is non-refundable and applicable only for the semester the student makes application. Continuing and re-entering students must make the non-refundable deposit



Photograph by Kevin Hagerty

TUITION & FEES

of \$150 prior to registration each semester. The deposit is applicable only for that semester. Students carrying fewer than 2 courses do not make the tuition deposit. Students must complete their registration, including payment of tuition in full, on or before the appropriate registration day as shown on the Academic Calendar.

4. Late Registration Fee—\$10. Charged to students registering for credit after the close of registration.

5. Tuition. Tuition fees must be paid in full at time of registration each semester. Checks and drafts are to be drawn to the order of the San Francisco Art Institute.

6. Tuition Fee Schedule. \$250 per course credit per semester.

Undergraduate full-time \$900* per semester. (Four courses of credit). Independent Study Semester Registration Fee ~~\$125~~ \$200.

Graduate Full-Time Tuition: \$750. There is a \$100 per semester tuition discount for graduate students who do not use Institute studio facilities. There is a \$200 per semester tuition discount for all second and third semester graduate students who are enrolled full time and who have teaching or departmental assistant positions. Fourth Semester Graduate Student: \$100. If further graduate work is required: \$25 registration fee per semester.

*All tuition charges \$750 and above include, according to the adopted policy of the Board of Trustees, \$10 to a general scholarship fund and \$10 to be added to the Institute's Endowment Fund.

7. Deferred Payment of Tuition. For those who prefer monthly tuition payments, a monthly payment is available through EFI-Fund Management, an independent business concern. Arrangement must be made by July 15th for

the following Fall-Spring year. Complete information will be mailed to accepted applicants on request and may also be obtained from the Cashier at the Institute.

8. Change of Program Fee—\$5. Charged for each program change after the close of registration.

9. Transcript Fee—\$2. One transcript of academic record is issued without charge. Fee must accompany subsequent transcript request.

10. Personal Checks Returned Unpaid—\$3.

11. Withdrawals and Refunds. Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only, not including any fees or surcharges, and will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Registrar. Refunds, when applicable, are based on entire tuition and will be allowed according to the following schedule:

First week of semester—80%

Second week of semester—60%

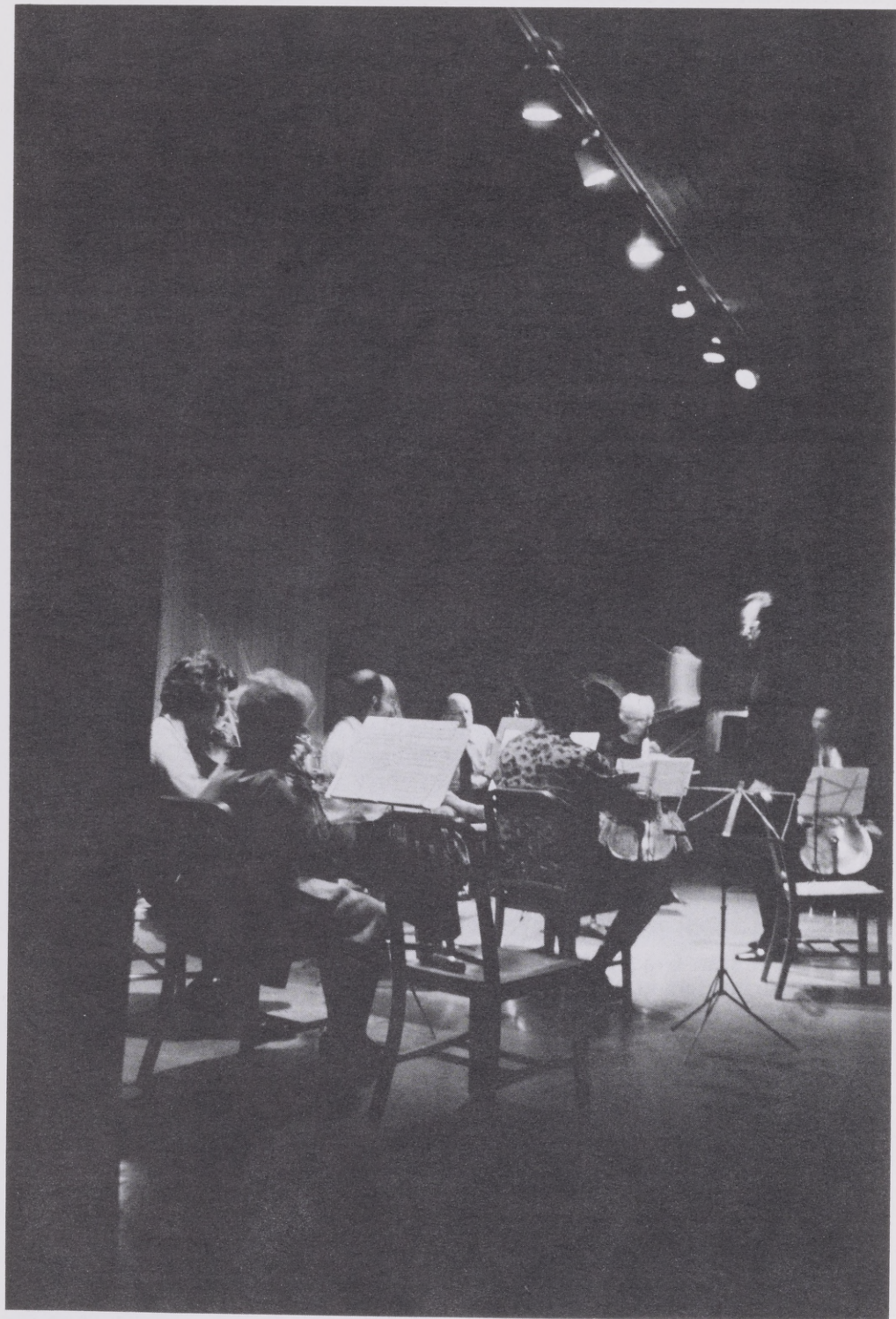
Third week of semester—40%

Fourth week of semester—20%

Fifth week of semester—no refund.

Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owing the Institute is due on the day of withdrawal from the College.

12. Unpaid Accounts. All unpaid accounts will be charged 1% per month from the date the account becomes delinquent. The 1% charge per month on the unpaid balance is equivalent to about 12% per annum. The Registrar will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.



Photograph by Carl Friberg

GRADUATE PROGRAM

The Master of Fine Arts Program is open to individuals of superior capability and exceptional promise in painting, sculpture/ceramics, printmaking, photography or filmmaking. The period of graduate study should serve as a transition from undergraduate apprenticeship to the individual's emergence as a fully independent artist. Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need for classroom aid or encouragement (see Graduate Admissions, paragraphs 1-3). Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The Master's program is mainly concerned with providing such individuals with the opportunity and encouragement for the further development of their work.

The graduate program consists of three semesters of an intensive criticism seminar with concurrent maximum production of studio work under the general guidance of faculty advisors, plus a final fourth semester which may consist of an additional seminar or a semester of independent work with a faculty advisor in preparation for the final review, or which may be waived for students of exceptional achievement. In any case, the graduate program committee in the student's major will determine how this semester will be used. Any undergraduate art history requirements in the student's major must be fulfilled.

Limited, specialized facilities are provided for graduate students in each major, but in every case, students are urged to establish their own studios. Students who plan to use the facilities at the Institute must contact the Department Chairman for their graduate major in order to determine what facilities might be available to them. Students who do not use these facilities will receive a \$100 tuition discount

during their first three semesters. Since tuition for the fourth semester is only \$100, no discount is offered.

To qualify for the MFA degree, the student must be in process of completing the final semester of his graduate course work and must request a review of his work by the graduate program faculty in the major. If the graduate program faculty in the student's major deems the work to be of the necessary quality and quantity for a one-man exhibition, it will signify its approval for the degree.

Students who pass the courses but fail the review may re-apply for review near the end of each of the three following semesters.

Students who fail the review for four semesters will be dropped from the program.

Graduate students are required to register at the College at the beginning of each semester so long as any part of the degree requirement is in process of fulfillment. Students who have completed the four semesters of the program but have failed the review will be charged a \$25 registration fee per semester. Such students who wish to enroll with an advisor will be charged regular tuition for one course.

Tuition fees for the program are planned to be as low as possible, and specific discounts are provided for all students according to an established pattern. The basic tuition is \$750 per semester for three semesters, minus \$100 per semester for students who work off campus. All students in the second and third semester will be given Teaching or Departmental Assistant positions equal to two half days per week of work; a \$200 tuition discount will be given. Tuition for all students required to take the fourth semester will be \$100. Therefore, the four semester program (at the 1973-75 rate) will cost students who do not work on campus a total of \$1650, or \$1950 for students who do work on campus.



Photograph by M. E. Truckenmiller

GRADUATE PROGRAM

1. **Standards of Admission.** Standards of admission are set by the Graduate Committee in the applicant's major. Holders of a bachelors degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

Applicants who are accepted without a previous undergraduate degree may be subjected to additional undergraduate requirements as determined by the Graduate Program Chairman, the Dean of Students and the Director of the College. These requirements may be fulfilled concurrently with graduate work for the degree.

2. **All applicants will be reviewed** by the Graduate Program Committee in the field for which they apply.

3. **Application Requirements.** The applicant must submit the following to the Registrar for presentation to the Graduate Program Committee for his proposed major on or before the Application Deadline stated in the Academic Calendar:

a. Completed application form.

b. Transcripts of all undergraduate and graduate study (these should be sent directly from the institutions attended).

c. Examples of work: (to be received only within the 10 days before close of application).

All portfolios, crates, etc. that are not delivered by hand, must be accompanied by a \$15 handling fee, or they will not be returned.

Non-liability: Every reasonable care will be taken in handling the work submitted, but no responsibility is assumed for loss or damage for any cause, either in transit or while at the College for reviewing. Students desiring to insure their own work must make their own arrangements, as no insurance will be carried by SFAI. Works will be insured during shipment on return to the applicant.

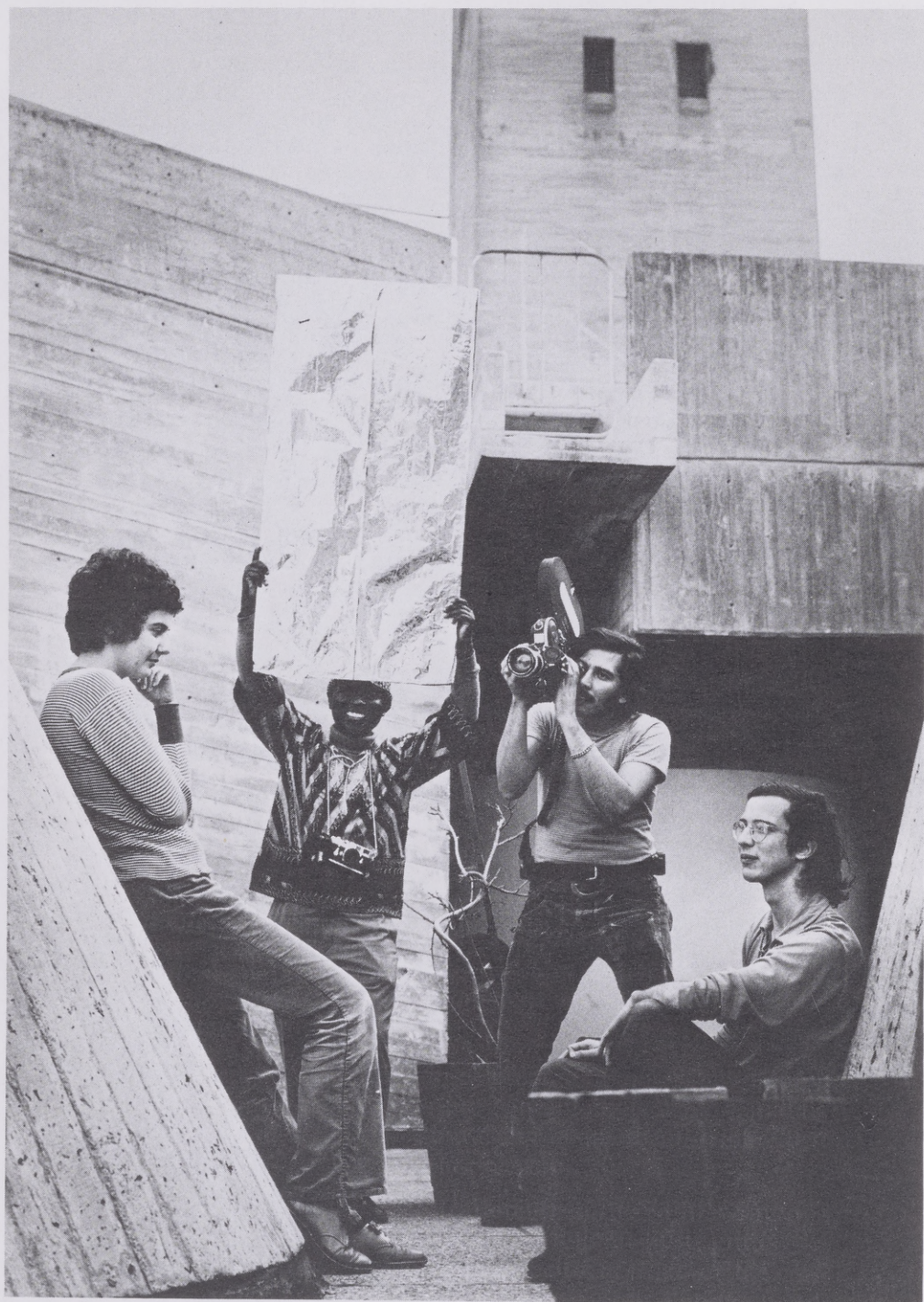
Applicants in **painting/sculpture** who

live within a 100 mile radius of San Francisco: Six examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The student's name and approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

Applicants in **painting/sculpture** from outside the Bay Area may choose to submit a preliminary application by means of slides. The Application should consist of all material specified in paragraphs a. and b. above, plus a set of not less than 20 and not more than 40 color slides, each marked with the applicant's name, the date, medium of execution and the size of the work. These slides must be contained in a Kodak carousel, and all be inserted correctly, ready for projection. The completed application and the carousel of slides must be received not less than 45 days prior to the deadline for regular graduate applications. The Graduate Program Committee will review the slides and advise the applicant immediately whether or not he or she should plan to submit examples of actual work. Final acceptance into the program will depend entirely upon the committee's evaluation of this actual work. Deadlines and requirements for this actual work are the same as those for Bay Area applicants.

Applicants in printmaking: Ten or more examples of work in the major field, and a representation of drawings. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

Applicants in photography/filmmaking: The portfolio should embody what the applicant feels is a substantial representation of his work.



Individual artists have been using the motion picture medium as a personal creative tool since the earliest development of the movies, usually with little recognition or appreciation. Today there is an explosion of artists whose canvas is a reflective surface and whose pigments are pure light. Every large metropolitan area in the U.S. has scores of artists who choose the most powerful vehicle for the communication of ideas ever developed . . . the motion picture. The Bay Area has hundreds of film-artists. A decade ago, most of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound.

The San Francisco Art Institute provides the unique function of a free atmosphere to aid individuals to tap fully their creative potential in making independent, non-commercial motion pictures. This program is not geared toward preparing people to enter the motion-picture or T.V. industry. Instead, the emphasis is on using the motion-picture medium as a vehicle of free self-expression.

The Film Department classes are scheduled to provide the fullest possible contact time between students and faculty. Some faculty will be available for consultation at all times, and a personal, one to one student/advisor relationship is encouraged. Emphasis will be put on high exposure to films as well as on making films: historical classics, visits with contemporary film artists, weekly showings of works and works-in-progress by the students and faculty.

Ongoing seminars, school based production projects, and full scale workshops supplement instruction in all basic film techniques.

The department has a limited number of cameras for classroom use. However, students are strongly advised to have at least a Super 8 camera in order to function as filmmakers and to avoid delay in making their films.

The following areas of concentration

are offered in addition to the basic technical orientation: optical printing, animation, directing and acting, sound composition, lighting and staging, theory of sound, film history, and aesthetics.

FACILITIES INCLUDE:

Complete editing facilities for 8mm, S8 and 16mm including workprint and interlock projectors

Quarter-inch and fullcoat editing for sound with a sound effects library

Animation stand with compound table

Complete facilities for shooting sync-sound

A studio for lighting and staging

Pin registration optical printers for direct copying of 16mm or S8 original and a 16mm projection printer which allows interposition of title cells, masks, etc.

An isolated sound mixing studio for transferring and mixing three channels in both 16mm and S8 interlock

A full-time technician in residence

COURSE DESCRIPTIONS

The first year is an intensive technical orientation course designed to expose the student to a full range of filmmaking techniques. No familiarity with filmmaking equipment is assumed, and classes lead from a survey of all areas to actual "hands on" experience in areas of the student's choice. First year students will have the opportunity to meet the entire faculty and view their films. The courses are divided into Beginning Filmmaking A and Beginning Filmmaking B.

Beginning Filmmaking A is the first semester film course. All students new to the department are expected to take this course. All members of the film faculty will present their own works to the class and discuss them. This is important as students will select individual faculty members as advisors in their second, third and fourth years.



Most of the basic techniques used by the film faculty at SFAI to produce film as art will be demonstrated, with the equipment involved, and film illustrations of the results shown. Students are not required to begin a film, but may do so if they wish. Classes meet twice weekly.

Beginning Filmmaking B is the second semester film course. Students are expected to take this course in the second semester of their first year. "Hands on" learning begins, with students handling equipment as they go deeper into the techniques demonstrated in the first semester, as well as being introduced to more advanced processes, such as optical printing. Students will be required to begin a film of their own choice. A great emphasis will be put on working in Super-8mm. The department is set up to perform almost all of the same sophisticated operations in Super-8mm that it handles in 16mm. Therefore, just as photography students all provide themselves with 35-mm still cameras, film students are expected to do the same with comparably priced Super-8mm cameras. Classes will meet twice weekly.

History of Filmmaking, James Broughton

This is an informal, comprehensive survey of the main trends in the history of cinema, with special emphasis upon individual film artists, *auteur* works, and the *avant garde*.

Part A—Fall semester covers the period from 1895 to 1945: The Beginnings of New-Realism. 1 course.

Part B—Spring semester covers film art from the post-war period to 1970. 1 course.

(A is not prerequisite to B. Both are required of Filmmaking majors.)

Second, third, and fourth year film classes are not organized around weekly meetings with a single teacher; in-

stead, the faculty and students of SFAI have worked out a plan whereby optimum freedom and optimum contact with all faculty in the department is provided. Each student selects one faculty member advisor. Student and advisor meet once a week for the first three weeks of the semester to help the student get into a film project. The advisor grades the student at the end of the semester. The faculty rotate the days they are at the school throughout the semester, and all will be accessible to any student in the department for one-to-one in depth help on their films. The second year is a series of seminars going into greater detail in topics chosen by the students. Advisors are picked and film projects begun. Self-direction on the part of the student is encouraged once a basic background has been established. During the third and fourth years, students participate in workshops in close association with their advisors. Students may work alone on their own films or organize into small groups to work on bigger projects. Upper division students may attend lower division classes and seminars to review certain topics or to pick up on new or added techniques.

Fixed times in the week are set aside for ongoing special programs at school including: Weekly seminars (open to all and not required) on specific, pre-announced techniques or subjects, showing of contemporary film artists' films, and appearances by guest film artists.

Awarding credit (second, third and fourth years)

As there are no scheduled classes at these levels, the usual practice in order for a student to complete requirements for a degree majoring in film is to enroll for **2 Filmmaking Credits** in each of his upper division semesters, paying tuition at the rate of 2 studio courses. His advisor will inform him through the semester if he is doing enough work to pass 2 credits in film. If the student does poor or half-hearted work, the advisor will award him 1 pass credit, and



FILMMAKING

1 no-credit. If work is entirely unsatisfactory, he will receive 2 no-credits for the semester. Most students will find it necessary to devote 16 hours a week to working on their films, aside from conferences with faculty and seminars, in order to progress well enough to receive 2 full studio credits in film each semester. On permission from the department chairman, who will confer with the student's previous advisor(s), a student in upper division filmmaking may take 3 credits in film in a given semester, but he will have to show the additional work to his advisor to get full credit awarded. Students from the other departments in the school may take upper division film credit at the rate of 1 credit, when there are openings with faculty for an advisorship. They must have taken beginning film A and B first, however.

UNDERGRADUATE FILMMAKING CURRICULUM

	Courses	
	Semester 1st	Semester 2d
First Year		
Beginning Filmmaking A, B	1	1
History of Filmmaking	1	1
Modern Art History and English (one semester of each)	1	1

Entering Semester:		
Interdepartmental Seminar	1	
Subsequent Semester:		
World Studies	—	1
	4	4

Second, Third and Fourth Years		
Each Semester:		
Three studio courses including at least one studio credit in the major		3
One World Studies course		1
		4

Requirements for BFA degree: 32 courses

FILMMAKING FACULTY INCLUDES:

James Broughton
John Cavala
Larry Jordan
George Kuchar
Donald Lloyd
Gunvor Nelson
Ben Van Meter, Department Chairman
Roy Ramsing, Technical Supervisor
Gary Richardson

PHOTOGRAPHY

The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.

A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study—of the history

of photography, of its leading practitioners and their philosophies—will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

COURSE DESCRIPTIONS

Photographic Expression I & II

An introduction to photography as expression. Intensive use of camera. Two semester course.

Further work in photography. Prerequisite, two semesters of Photographic Expression.



PHOTOGRAPHY

Richard Conrat—Intensive study of a family relationship, sociological landscape of America.

Pirkle Jones—Large camera format and accompanying technical data.

John Collier, Linda Connor, Jack Fulton, James Mitchell, Art Rogers—General photography with intensive concentration on individual photographic projects. In addition to individual projects, group and specially directed projects will be assigned.

The History, philosophy and criticism of photography, Margery Mann

This course includes lectures and assignments. The lectures cover the Daguerrotype, 19th Century English, French and American Photography, Photo-Secession, the f/64 Group, the use of the camera as an instrument of change, Surrealism, Abstraction, the snap-shot aesthetic, color and photography today. There will be six or seven written assignments involving visits to local museums or galleries to see specific shows.

Additional Studio Credit

After completing his first year's requirements, the continuing student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1 course.

The Scheduling of Classes

Each studio class at the College is planned as either four or eight academic hours of direct instruction per week. Classes meet with the instructor either once or twice each week in the frequency which he feels is most appropriate to the subject and the level of student development. At least four additional hours of studio or laboratory work is required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio will be set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening.

UNDERGRADUATE PHOTOGRAPHY CURRICULUM

	Courses Semester	
	1st	2d
First Year		
Photographic Expression	1	1
Modern Art History and English (one semester of each)	1	1
Studio elective outside the major	1	1
Entering Semester:		
Interdepartmental Seminar I	1	
Subsequent Semester:		
World Studies	—	<u>1</u>
	4	4
Second Year		
Two photo courses, including Photo History in the first semester	2	2
Studio Electives	1	1
World Studies	<u>1</u>	<u>1</u>
	4	4
Third and Fourth Years		
Each Semester:		
Three studio courses including at least one in the major but not more than two		3
One World Studies course		<u>1</u>
		4

Requirements for BFA degree:
32 courses

PHOTOGRAPHY FACULTY INCLUDES:

Jerry Burchard
John Collier
Linda Connor, Co-Chairman
Richard Conrat
Jack Fulton, Co-Chairman
Pirkle Jones
Joanne Leonard
Margery Mann
Gary Metz
James Mitchell
Art Rogers



SCULPTURE / CERAMICS

The undergraduate sculpture/ceramics curriculum is planned to establish the student in a working sculptor's milieu as quickly as possible. From this basic position, he is encouraged to branch out into various sculptural media as they become relevant to his personal growth.

The Sculpture/Ceramics Department is organized as a large, workshop space wherein many activities from welding to vacuforming to ceramics may take place at times dictated primarily by the growth of the student's work. The relation of the artist-teacher to the student precludes the possibility of specific course descriptions other than general indications of media and level of advancement. The teacher presents material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student.

Classes in the Sculpture/Ceramics Department are planned to introduce the student to the studio and facilities (Beginning Sculpture) and then to provide the opportunity for him to learn and grow at his own rate and direction. (Further work in sculpture or ceramics, the weekly seminar.)

The sculpture/ceramics facilities are open day and evening Monday through Thursday, with shortened hours on Friday and Saturday. Beginning classes are scheduled to meet with their instructors in the mornings, advanced classes in the afternoons. A seminar among the various department faculty is held one afternoon each week, and all sculpture/ceramics students are invited to participate.

There is at least one beginning class instructor present in sculpture each morning four days per week; at least two instructors in sculpture and/or ceramics are present to assist students with further work in sculpture/ceramics four afternoons per week; and at

least three instructors will be present for the open seminar one afternoon each week.

Beginning students sign up for one or another of the morning courses; students doing further work sign up with one or more of the afternoon instructors. All students are expected to work in the sculpture/ceramics area not less than eight hours per week for each course credit undertaken. All students are urged to consult about the development of their work with all instructors and students alike.

COURSE DESCRIPTIONS

Beginning Sculpture—A year course planned to acquaint the student with the simpler techniques of object making, and to orient him in the general studio milieu of the working sculptor. The class meets as a group with the instructor two mornings (eight hours) each week, and the individual students in the group are required to plan at least four more hours of work on their own during the remainder of the week. 1 course.

Further Work in Sculpture—Students who have completed one year of Beginning Sculpture may sign up with the instructor of their choice for further work in the media of their choice. One or more course credits.

Seminar—Sculpture/Ceramics—Faculty meet as a group with interested students each week to discuss work and ideas of interest. Non-credit.

The ceramics courses emphasize the use of earthenware clay, low-fire glazes, wheel techniques, hand building, slip casting and glaze techniques as an extension of the student's ideas. The stress of these courses will be on creating thought-out, considered objects. Less emphasis will be placed on the creation of utilitarian production wares.

Beginning Ceramics—Techniques in ceramics with a sculptural emphasis. This



SCULPTURE / CERAMICS

course will stress idea development, not production pottery. Instruction will be given in the techniques of hand-building, mold-making, the wheel, glazing, and a variety of other finishing and structural materials. Experimentation will be encouraged. 1 course.

Further Work in Ceramics—A class for students who have had two semesters of beginning ceramics and are ready for a more in-depth involvement. There will be more time for the instructor and the student to discuss ideas and advanced techniques on an individual basis. The student will learn to calculate and develop glazes and clay bodies. A special seminar will be organized for the Spring semester with invited ceramists and other artists presenting and talking about their work and concerns. 1 or more course credits.

History of Sculpture—The sculpture history course deals with the evolution of the sculptural object or non-object of the twentieth century from its origins in pre-history. There is an emphasis on a cultural and technological perspective that will make the information from the class directly applicable to the student's studio situation. 1 course.

Additional Studio Credit—The student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1 course.

UNDERGRADUATE SCULPTURE/CERAMICS CURRICULUM

	Courses Semester	
	1st	2d
First Year		
Beginning Sculpture or Ceramics	1	1
Studio Elective	1	1
Modern Art History and English (one semester of each)	1	1
Entering Semester:		
Interdepartmental Seminar I	1	
Subsequent Semester:		
The History of Sculpture	—	<u>1</u>
	4	4
Second Year		
Further Work in Sculpture	1	1
History of Sculpture	1	
History of Ceramics/Seminar		1
Studio Elective	1	1
World Studies	<u>1</u>	<u>1</u>
	4	4
Third and Fourth Years		
Each Semester:		
Three studio courses including at least one in the major		3
One World Studies course		<u>1</u>
		4
Requirements for BFA degree:		
32 courses		

SCULPTURE/CERAMICS FACULTY INCLUDES:

Jeremy Anderson
Richard Berger, Chairman
Karen Breschi
William Geis
Alvin Light
Ed Pickett
Robert Rasmussen,
Coordinator of Ceramics
Richard Shaw



The Painting Department teaches painting and drawing. Drawing as concept and act has been variously defined but generally regarded as a simpler visual form than painting. Painting has many forms at this time, and it is somewhat difficult to pin down. It has to do with visual poetics and a demand for the sublime and/or the ineffable. It has to do with spirituality and ethics. It insists on affirmation of and revitalization of the creative principle. It pressures society to rethink its environment in humanistic terms.

We know that various modes of painting are vital and serious, and for the most part we accept that it will not be easy to define what painting is. As individual artists (and teachers) we have concepts of it which are both compelling and nourishing. We have a confirmed belief in the world's need for the heartfelt expression of one's concerns. The artist-teachers in the Painting Department have been employed because of their successful self-direction as painters. The Painting Department is interested in the student who has much invested in his unique independence of action to convey first of all the facts of his art and his being.

We believe that personal expression through visual means is basically unrelated to future employment and so the curriculum for painting students offers the maximum opportunity to develop an awareness of visual expression and to integrate its means into meaningful personal statement.

UNDERGRADUATE COURSE DESCRIPTIONS

Beginning Drawing

Work in a variety of media including pencil, charcoal, collage, tempera and ink. Two semesters required for further work in drawing. 1 course.

Beginning Painting

Work primarily in oil painting as well as other painting media. Two semesters

required for further work in painting. 1 course.

Further Work in Painting and Drawing

Having completed the first year requirements, the student may select all further courses in the department according to his developing interest. Basic to the student's growth in these courses is his association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development. The relation of the artist-teacher to the student precludes the possibility of specific course descriptions for the studio courses in painting and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgement, will be best related to the needs of the individual student. Various classes emphasize work from the model, still life, nature and imagination as necessary to the student's development.

Art History

Art History I, special concerns in art history, taught by members of the painting faculty.

Art History II. This course will be taught by different specialists in art history each semester, and it is expected that the subject matter will change each semester.

The Studio Program

This consists of a double course of independent work each semester under a faculty advisor. Semi-private studios are provided for students in the program. One course of elective studies, and the regular World Studies course complete the program for a total of 4 courses of work each semester. Prerequisite for enrollment in the program is third year standing and the approval of the Department.



PAINTING

Additional Studio Credit

After completing his first year's requirements, the continuing student may elect additional studio credit for independent study under any studio instructor with whom he is already enrolled. 1 course.

The Scheduling of Classes

Each studio class at the College is planned as either four or eight academic hours of direct instruction per week. Classes meet with the instructor either once or twice each week in the frequency which he feels is most appropriate to the subject and the level of student development. At least four additional hours of studio or laboratory work is required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio will be set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening.

PAINTING FACULTY

INCLUDES:

Tom Akawie
 Jack Frost
 David Hannah, Chairman
 Julius Hatofsky
 Tom Holland
 Marge Horton
 Jack Jefferson
 Bruce McGaw
 Ivan Majdrakoff
 Fred Martin, Chairman Graduate Program
 Mary O'Neal
 Hal Parker
 Norman Stieglmeyer
 Sam Tchakalian
 Rodney Titus
 Leo Valledor
 Franklin Williams

UNDERGRADUATE PAINTING CURRICULUM

	Courses	
	Semester 1st	Semester 2d
First Year		
Painting I	1	1
Drawing I	1	1
Art History I (Fall)	1	
Modern Art History (Spring)		1
Entering Semester:		
Interdepartmental Seminar I	1	
Subsequent Semester:		
World Studies	—	1
	4	4
Second Year		
Painting	1	1
Drawing	1	1
Art History II		1
Studio Elective	1	
World Studies	1	1
	4	4
Third and Fourth Years		
Each Semester:		
Three studio courses including at least one in the major		3
One World Studies course		1
		4

Requirements for BFA degree:
 32 courses



Many artists of the 1970's are interested in art in an unpretentious form: portable, simplifiable, multiplyable, sequential, intimate—in short, printed. Printmaking ranges from a cheap fast means of communication to controlled works of art on paper affording nuances of surface more exquisite than in any other medium. The printmaking department is interested in the total range. We have well-equipped etching, litho and silk screen studios; proof presses for offset litho and letterpress; a linotype so that students may work with type without handsetting; a copy camera and opportunity to use photography in any of the printmaking areas. But our main concern is how these tools may be used in the service of artists, and how, using these tools and our own energies, we may help a student's mind and eye become an artist's mind and eye. Our aim is to help each individual find what he wants to say in art, then clarify it, concentrate it, and master a technique so that this vision can be made available to other people.

COURSE DESCRIPTIONS

Introductory Printmaking: a pre-requisite for any other course in the Printmaking Department.

This is a short, intense exposure to each of four printmaking areas: etching, lithography, silk screen and photographic techniques. The class is divided into four sections, each with a graduate teaching assistant in charge. The printmaking faculty rotate from section to section, meeting twice a week for a period of three weeks with each group. This enables the student to work with all the members of the printmaking faculty and to gain an understanding of each of four major printmaking areas. 1 course.

The History of Printmaking, Staff

A general survey of major artists and schools from the Early Renaissance to the present. Offered in the spring semester only. 1 course.

Further Work in Printmaking

Having completed Introductory Printmaking the student can make an informed choice of artist-teacher(s) and medium(s) with which to become further involved. All of these classes emphasize critique and the development of the student's image as well as the specific technical material of the medium.

Etching (Patricia Benson): Acid-bitten lines, aquatints and textures; work with plastics and shaped plates; multiple place color printing; relief printing; photo etching.

Lithography (Gordon Kluge): Plates and stones; color work is emphasized; use of the offset proof press and photolitho.

Photographic Techniques for Printmaking (Richard Graf): Use of the copy camera and halftone screens to make positive and negative transparencies for use in any of the printmaking media.

Silk Screen (Robert Fried): Students work mainly in color and with drawings done through photographic stencils. Hand cut stencils and tushe and glue methods are also available.

These classes meet once a week with the instructor. The printmaking studios, staffed by student monitors, are open every day and evening for independent studio work, and at least four hours of such work per week is expected of all students enrolled in Further Printmaking classes.

Advanced Printmaking

(Kathan Brown, Guests and Staff)

After he has completed at least one semester of Further Work in Printmaking, a student is eligible for Advanced Printmaking.

The course is in two parts: lectures and workshops on Mondays and studios and critiques on Wednesdays.

Part one—lectures and workshops: The first six weeks are lectures and discussions of aspects of printmaking in par-



PRINTMAKING

ticular and art in general. Often these are given by guest artists, critics or dealers. They are offered to help the student focus his own work within the art world of the present.

Following the lectures, the student chooses one of several eight-week workshops. Some of these are technique-oriented, some concept-oriented. They change every semester, and many are taught by guest instructors. Recent workshops have been:

Woodcut
Color Theory
Handcut Stencils in Silk Screen
Offset Lithography
Relief Printing: Woodcut, Letterpress, Linotype
Techniques of Representational Drawing
History, Philosophy and Presentation of Prints
Assorted Nuts and Concepts: Films, Ideas, Studio Visits
Changing Reality by Reality: Art Theater

In addition to the various changing workshops, there will be offered each semester a workshop in critique, limited to eight upper-division printmaking majors. Each student will have one class period to present his work for the criticism of the group, which will include, besides the students, a faculty member, a graduate teaching assistant and a guest artist.

A student may request not to participate in an eight-week workshop and instead do an independent project of equal length under the guidance of an instructor. This might be working on a book or portfolio, working with a self-formed group on something performance-oriented, working on printed communications for a political or social group, etc.

Part two—studio and critique: The studio area chosen must be one in which the student is technically advanced. These studio groups are small—eight to fifteen students—and are under the guidance of a graduate teaching assist-

ant, with a member of the faculty joining each group once a month.

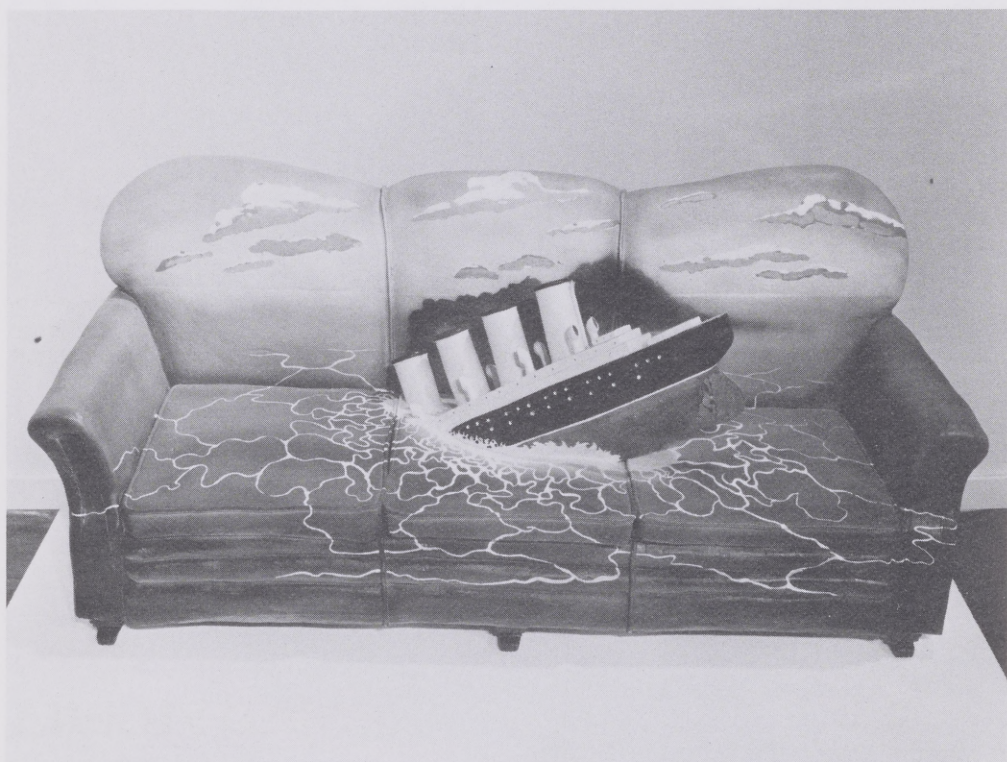
Since the class itself changes and the student may also change within the class every semester, Advanced Printmaking may be repeated by the student as often as he likes. The class may be taken for one or two course credits; the additional unit, if chosen, is applied to the studio work.

UNDERGRADUATE PRINTMAKING CURRICULUM

	Courses	
	1st	2d
First Year		
Introductory Printmaking	1	
Further Printmaking		1
Studio Elective (may be further printmaking)	1	1
Modern Art History and English (one semester of each)	1	1
Entering Semester:		
Interdepartmental Seminar	1	
Subsequent Semester:		
History of Printmaking	—	1
	4	4
Second, Third and Fourth Years		
Each Semester:		
Three studio courses including at least one in the major		3
One World Studies course		1
		4
Requirements for BFA degree:		
32 courses		

THE GRADUATE PROGRAM IN PRINTMAKING

Our program is geared toward the development of the student's ideas and skills to the point where the MFA recipient has become a serious and respected professional artist. As MFA candidates we seek students with demonstrable achievement in art who also have high energy, openness and commitment. We expect from that point continual growth.



Sculpture by Richard Shaw

PRINTMAKING

At the end of every semester the faculty will review each student's work and if progress is not apparent, the student will be dropped from the program. At the final review, work of the quality and quantity for a one-man show should be presented. Although this work need not be entirely in printmaking, it must contain prints, and technical mastery of at least one area of printmaking must be demonstrated. Confirmation of the degree will be on passing this final review, which will include the entire Printmaking Faculty and the Director of the College. If the student does not pass, he may present his portfolio again three times in subsequent semesters.

The normal duration of the program is four semesters. During the first three semesters students must participate in a criticism seminar once a week. The final semester, which may be waived in exceptional cases, is one of independent study.

During each of his first three semesters the student has a faculty advisor. It is up to the student to initiate contact with the advisor; we expect that a conference would occur about once a month. The advisor also attends the criticism seminar when his advisee is presenting work.

In addition to the criticism seminar, there will be a monthly seminar on varied topics of general interest for graduate students of all departments. Graduates are also urged to attend any undergraduate courses from which they, or their advisors, believe they might benefit.

The school provides studio facilities for the students, including a separate studio for graduates. If, however, a student has his own printmaking facilities and does not use the school's studios and supplies, \$100 may be deducted from his tuition each semester.

In his second and third semester of the program the student is eligible for a teaching assistantship. Each such assistantship allows \$200 to be deducted from the student's tuition.

The basic tuition for the program is \$750 per semester for the first three semesters and a registration fee of \$100 for the independent study semester.

PRINTMAKING FACULTY INCLUDES:

Patricia Benson
Kathan Brown, Chairman
Robert Fried
Richard Graf
Gordon Kluge

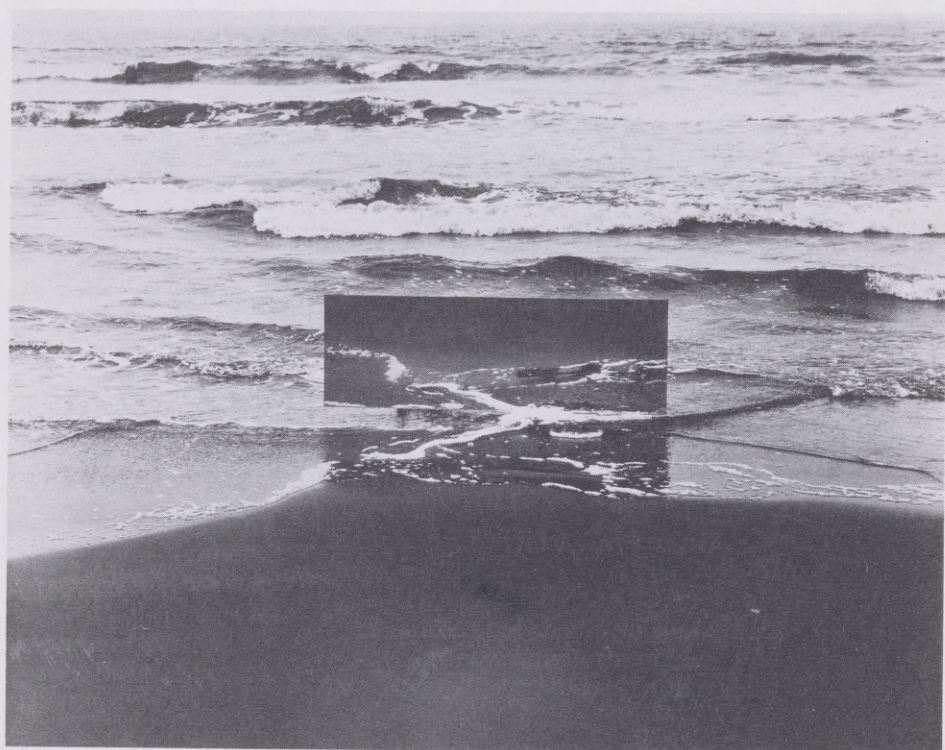
WORLD STUDIES

Introductory Matter

World Studies provides a sense of the context from which the visual image comes and of which it is a functioning part. Its goal is to introduce the several primary traditional cultures of the world and to delineate the anatomy of the changes now modifying those cultures. It presses the student toward developing a confident felicity in writing and, through literature, a sense of what writing can accomplish. It affords a sophisticated evaluation of all the impressive raps you hear on the streets or from famous artists.

General Requirements

Of the 32 courses required for graduation, twelve must be taken for World Studies credit. All of these but two may be transferred from other colleges by a formula allowing 1 course credit for each 4 semester credit-hours received elsewhere in subjects other than studio courses—including sciences, literature, social studies, art history, philosophy, languages, and all other serious college courses, and excluding frivolous courses such as archery and auto driving. Your credits in all liberal arts courses for which you received a C



Sculpture by Richard Berger

or better (or a pass) are added up and divided by 4 to find the number of SFAI "Courses" for which you will receive equivalent credit. You do not have to have taken the same subject matter required of students enrolled here to receive transfer credits.

The Interdepartmental Seminar Requirement.

All entering students who are new to the school and new to their major field of study, must take an Interdepartmental Seminar Course during their first semester here. This course meets once a week with a team of two teachers, one drawn from the studio faculty and one from the World Studies faculty. Each section is limited to 25 students. Informally organized, varying from section to section, this course is meant to introduce you to both the formal and informal aspects of SFAI, to the art world of the Bay Area, and to the spirit and character of the creative community of central California which has made San Francisco famous around the world as a creator of the future.

The English Requirement

One course in English composition must be taken during the first year here by all entering students who have not taken an equivalent course at another college. By special arrangement with the instructor, students may fulfill the English requirement by taking creative writing. Students who have taken English composition here or elsewhere may also take creative writing as an elective.

Modern Art History Requirement

Modern Art History, a one-semester course, must be taken during the first year here by all entering students who have not taken an equivalent course at another college. MAH, taught by Fred Martin, the Director of the College, meets once a week and covers Art, Form and Space, People and Cultures

from the late 19th Century to the present. Primary emphasis is placed on the Western Tradition seen through the study of specific artists rather than of the general schools. MAH begins with a lecture-slide presentation, then goes into an open-ended session where you are encouraged to question, discuss, bring guests, slides or work, that of others or your own.

General Art History Requirement

Students must take three one-semester art history courses in addition to the Modern Art History course. One or two of these courses, depending on departmental policy, must be in the student's major field and are described in the various major department sections of this catalog. This requirement is subject to satisfaction through the transfer of credits. All of these courses meet weekly. Most are composed of a lecture-slide presentation followed by an "open-end" where you are invited to question, discuss, bring guest artists, bring slides or work to present, the only restriction being that what you bring be relevant to the general theme of the course. These courses may also be taken as art history electives outside the major.

Art History courses include histories of painting whose subject matter varies from semester to semester, histories of film, photography, printmaking, and sculpture/ceramics. Most of these departmental courses are not taught by conventional art historians but by working artists from the studio faculties. Other art history courses, taught by W.S. faculty, include subjects like "Visual Art and the Evolution of Human Consciousness" and "Art History: Bay Area". These instructors are not conventional art historians either.

Ethnic Studies Requirement

Students must take four one-semester ethnic courses, this requirement being subject to satisfaction through the transfer of credits from elsewhere,

WORLD STUDIES

credits which may be in other subjects. SFAI ethnic courses are composed of two parts—a weekly lecture series and, on the same day, a seminar section. These seminar sections, limited in size, are built around various themes relevant to the lecture series, one of them always being an art history theme. The Black Culture lecture series might, for example, associate with seminars built around African Art: black literature; the politics of contemporary Africa; Music: West Africa, Brazil, New Orleans and New York.

Each year the department offers six one-semester ethnic lecture series, each associated with seminars whose themes change from year to year. The series are Black Culture, Native American Culture, Oriental Culture I (Islam, Persia, India), Oriental Culture II (South-East Asia, Micronesia, China, Japan), Occidental Culture I (Classical to Renaissance), Occidental Culture II (Modern Times).

World Studies Electives

The department will also offer a few special elective courses not directly related to any of the above. These will be long seminar-style courses meeting weekly and examining subjects such as "Women's Studies" and Teacher Orientation. The four year schedule of non-studio courses looks like this, though there are minor departmental variations in the timing of art history requirements.

In addition to the studio courses listed with his major curriculum, the student takes these World Studies Courses:

	Courses Semester	
First Year	1st	2d
Interdepartmental Seminar	1	
Modern Art History	1	
World Studies Ethnic		1
English		1
Second Year		
Departmental Art History	1	
World Studies Ethnic	1	

Departmental Art History	1
World Studies Ethnic	1

Third Year		
World Studies Ethnic	1	
Departmental Art History		1

Fourth Year		
World Studies Elective	1	1
(May be other departmental art history courses)		

URBAN ARTS: Field Work Preparatory Studies

Introduction to involvement in the community as an artist working with groups of all ages in urban settings. Areas discussed include human group theory, group leadership techniques, creative arts programming and related topics. The course is a graduation requirement for Tuition Waiver students and open to all students. Section A 1 course in World Studies.

URBAN ARTS: Field Work

Students under supervision lead creative arts groups in the community. This course is a graduation requirement for Tuition Waiver students and open to all students. Section B, 4 course credits. Prerequisite Section A or permission of the instructor.

WORLD STUDIES FACULTY INCLUDES:

Montford Cardwell,
Minority Studies Coordinator,
Director, Urban Arts Program
Richard Fiscus
Edward Guerrero
Ivan Majdrakoff,
Chairman, Interdepartmental Studies
Richard Miller, Chairman
Raymond Mondini
Zeese Papanikolas
Jay Stattman
Sylvia Sussman
Robert Trupin
Stephen Vincent
William Whitman

UNION OF INDEPENDENT COLLEGES OF ART/UICA

The Union of Independent Colleges of Art, UICA, created in 1966, united for cooperative work some of the most prestigious and vigorous colleges of art and design in the nation. There are nine member institutions at present: California College of Arts and Crafts, the School of the Chicago Art Institute, Cleveland Institute of Art, Kansas City Art Institute, Maryland Institute, College of Art, Minneapolis College of Art and Design, Philadelphia College of Art, Rhode Island School of Design, San Francisco Art Institute. These institutions share a common, primary commitment to the visual education of young artists and designers. As an academic consortium, UICA's goal is to advance the professional work of its constituent members, their faculties and students.

Although UICA schools share common goals and structures, there are both obvious and subtle differences in character, philosophy and programs. It is, in fact, the continued existence of these separate institutional characters that is so valuable to students. Collectively, the UICA schools offer virtually every field of study available in current visual arts education.

Through cooperative programs such as those listed below, any student at one of the UICA institutions gains access to the varying philosophies and environmental structures available in no other education system of the visual arts.

Student Mobility Program: allows students enrolled in any one of the member colleges to arrange a program of study for one or two semesters at an-

other member college.

Junior/Senior Year Abroad Program: access by junior students registered in UICA member colleges exists for study in Mexico, Italy, and England.

Transfer Program: For students completing the freshman year in good standing at one UICA member institution in transferring to another member institute without loss of credit or time.

Artists for Environment: Opportunities for study outside the UICA member campuses are also available. Using the Student Mobility Program, students may elect a semester of study at the New York Studio School, New York City. In addition, through UICA arrangements with the Artists for Environment organization and National Parks Service, students may study at the Delaware Water Gap National Recreation Area.

Mutual Application Program/MAP

An alternative method of application is available to high school seniors who are interested in applying to more than one professional college of art. MAP is a method by which those interested in two or more UICA member institutions may submit a single application and supporting credentials to more than one college of art. MAP is a supplement to admissions processes now being used in the member colleges of the consortium. It does not replace the individual college application process that should be used if the student intends to apply to only one of the UICA colleges.

For further information write or call: MAP Center, 4349 Oak Street, Kansas City, Missouri, 64111, (816) 753-6654.

ACADEMIC CALENDAR

1973

ADMISSION TO FALL SEMESTER 1973

	UNDERGRADUATE
May 1, 1973	Last day to receive applications. Transcripts must be received by May 1 to qualify for preferential consideration.
Mid-May, 1973	Notification to applicants.
Each Monday in April	Minority Student Committee will interview applicants for Tuition Waivers.
June 15, 1973	Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.
Early July, 1973	Meetings of Admissions Committee to review Appeals. Applications will be considered on a rolling basis as long as there are openings in the designated major areas.

GRADUATE

April 26, 1973	Graduate applications close for Fall, 1973, Thursday, 4 pm.
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SUMMER SESSION 1973

June 4—June 29, 1973	Session I
July 4, 1973	Independence Day Holiday
July 2—July 27, 1973	Session II
July 30—August 24, 1973	Session III
	Request the Summer Session Bulletin from the Registrar for specific information about curriculum and registration.

FALL SEMESTER 1973

SEPTEMBER

4, Tuesday	Registration—Entering full-time, 10-12 (noon), 1-4 pm.
5, Wednesday	Registration—Full-time: Entering, Continuing and Re-entering: 10-12 (noon), 1-4 pm.
6, Thursday	Registration—Graduates (MFA program) Part-time: Day, Evening and Saturday, 1-4 pm.
8, Saturday	Registration—Evening and Saturday, 10-12 (noon) Saturday classes begin, 1 pm.
10, Monday	Day and Evening Classes begin
21, Friday	Last day to add courses, 4 pm.

OCTOBER

19, Friday	Last day to remove incomplete grades
29—November 2	Mid-semester grading period

NOVEMBER

22—24	Thanksgiving recess begins at the end of last scheduled class. Academic and Administrative holiday
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DECEMBER

17—19	Registration of continuing full-time students for the Spring term.
21, Friday	Instruction ends, 5 pm.
22—January 1	Administrative holiday

ADMISSION TO SPRING SEMESTER 1974

	UNDERGRADUATE
August 1, 1973	Last day to receive applications. Transcripts must be received by August 1, to qualify for preferential consideration.
Mid-August, 1973	Notification to applicants.
September 15, 1973	Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.
October 31, 1973	Last day to receive applications for Tuition Waiver grants.
Mid-November, 1973	Meetings of Admissions Committee to review Appeals. Applications will be considered on a rolling basis as long as there are openings in the designated major areas.
	GRADUATE
December 6, 1973	Graduate applications close for Spring 1974, Thursday, 4 pm.

SPRING SEMESTER 1974

JANUARY

8 Tuesday	Registration—Entering full-time, 10-12 (noon), 1-4 pm.
9, Wednesday	Registration—Full-time: Entering, Continuing and Re-entering 10-12 (noon), 1-4 pm.
10, Thursday	Registration—Graduates (MFA program) Part-time: Day, Evening & Saturday, 1-4 pm.
12, Saturday	Registration—Evening and Saturday, 10-12 (noon).
14, Monday	Classes begin.
25, Friday	Last day to add courses, 4 pm.

FEBRUARY

18, Monday	Washington's Birthday recess Academic and Administrative holiday
22, Friday	Last day to remove incomplete grades

MARCH

4-8	Mid-semester grading period
9, Saturday	Scholarship applications due
11-16	Spring recess begins after last scheduled class.

MAY

4, Saturday	Instruction ends, 4:30 pm.
6-8	Registration of continuing full-time students for the Fall term, 1974. A one hundred and fifty dollar non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.
12, Sunday	Annual Commencement, 3 pm. Student Exhibition.

ADMISSION TO FALL SEMESTER 1974

UNDERGRADUATE

May 1, 1974	Last day to receive applications. Transcripts must be received by May 1 to qualify for preferential consideration.
Mid-May, 1974	Notification to applicants.
February 28, 1974	Last day to receive applications for Tuition Waiver grants.
June 15, 1974	Applicants reply date. Those who wish to avail themselves of the Option of Appeal must also reply.
Early July, 1974	Meetings of Admissions Committee to review Appeals.
	Applications will be considered on a rolling basis as long as there are openings in the designated major areas.

GRADUATE

April 4, 1974	Graduate applications close for Fall, 1974, Thursday, 4 pm.
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*A semester is 15 weeks in length. Classes meet six days a week, Monday through Saturday.
A summer session is 4 weeks in length. Classes meet five days a week, Monday through Friday.*

APPLICATION FOR ADMISSION TO THE SAN FRANCISCO ART INSTITUTE

Students Applying for 2 or More Courses Each Semester

800 Chestnut Street
San Francisco, California 94133
Telephone (415) 771-7020

Miss
Mr
Mrs

last

first

middle or maiden

Address (home or permanent)

city

state

zip

Mailing Address (if different)

city

state

zip

Date of Birth_____

Military Information:

Place of Birth_____

Draft Classification_____

Citizenship_____

Veteran's File Number_____

Foreign Students_____

Social Security Number_____

Secondary School from which Graduated

name

date of graduation

city

state

Previous Attendance at San Francisco Art Institute_____

date

Applying for Entrance in

Fall 19_____

Spring 19_____

4 or more courses (full time)_____

2 or 3 courses_____

BFA Degree_____ MFA Degree_____ Special_____

Major Field of Interest
(Check one)

Filmmaking_____

Painting_____

Photography_____

Printmaking_____

Sculpture/Ceramics_____

Colleges and Art Schools

_____	_____	_____
name	state	date attended

_____	_____	_____
name	state	date attended

_____	_____	_____
name	state	date attended

_____	_____	_____
name	state	date attended

_____	_____	_____
name	state	date attended

_____	_____	_____
name	state	date attended

Travel: _____

Work Experience: _____

Foreign Students:

If you are accepted for admission, the College will send you a Certificate of Eligibility which must be completed and returned to the Registrar six months before date of registration. Write the name and address of your United States sponsor in the space below:

Sponsor's Name: _____

Address: _____
street city state zip

Important:

The \$20.00 application fee must accompany the application; it is not refundable and does not apply toward tuition. It is the applicant's responsibility to have an official transcript sent from each college or university attended to the Registrar. (See Page 9)

Upon acceptance the student is required to make a deposit of \$150.00 which will be applied to tuition only for the semester accepted. This is a non-refundable tuition payment.

In signing this application, I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

Signature: _____ Date: _____

Personal Statement

San Francisco Art Institute

Name _____ Date _____
last first middle or maiden

Undergraduate:

Please use this sheet for a letter describing at least one year of your life experience beyond high school graduation, including college work, travel, military service, or whatever. Please type, if possible, and return the statement with your application.

Graduate:

Personal statement concerning the applicant's work and his reason for embarking on a program of graduate study.

[Continue over page if necessary]



SAN FRANCISCO ART INSTITUTE
800 Chestnut St. • San Francisco, Ca. 94133

SECOND CLASS